

the Athenians of a certain rank to give entertainments, at their own expense, to the people. These consisted of different games, plays, and tragedies, in which the chorus occupied a prominent part, whence the giver of the entertainment was termed Chorusus. Some of the most celebrated names in Grecian history may be noticed as having filled this honourable office. Lysias, the orator, the rival of Demosthenes, in one of his orations, enumerating his services to the Athenians, mentions the number of times he was a Chorusus, and the expense he was put to each time, varying from 33*l.* to 208*l.* sterling. The just Aristides was a Chorusus, and Themistocles obtained a victory on occasion of his having as a Chorusus exhibited a tragedy composed by Phrynicus. The prize awarded to the victor was generally a tripod, a practice which was alluded to by Homer, Hesiod, and Pindar, Virgil and Horace, as well as by prose writers.

"It was the usual custom, and a very ancient one, for the victors to dedicate these tripods to some divinity, and to place them either in temples already built, or upon the top of some consecrated edifice erected for that purpose; thus they participated of the sanctity of the place, and were secure from injury and violence; to have destroyed or defaced them, had doubtless been esteemed an act of sacrilege. A tripod thus dedicated was always accompanied with an inscription; so that it became a permanent, authentic, and public monument of the victory, and of the person who had obtained it." (Stuart's Athens, vol. 1.) It is highly probable that a Choric tripod graced the summit of the little building under review, since cavities were found in the upper surface of the flower which appear suited to receive the feet of a tripod. On each panel, between the columns, two tripods are represented, and on the frieze is sculptured the story of Bacchus punishing the Tyrrhenian pirates. A modern imitation of this example may be seen in the turret of St. Philip's Chapel, Regent-street. The rest of that building is in the Roman Doric style, the architect, Mr. Repton, having been required by a committee to submit to this want of unity. In the original tower of Lysicrates, Lord Byron is said to have composed much of his poetry. Another interesting Choric monument is that of Thrasylus, on which was placed the beautiful statue of Bacchus in female costume, which is now in the British Museum.

Another singular structure which may be classed with the Corinthian order, is the marble octagonal tower of the winds, called also the Tower of Andronicus Cyrrhestes, who built it, and adorned the frieze of each side with a figure representing one of the principal eight winds. The capitals which are supposed to belong to the columns of this building have only one row of the acanthus leaves, the upper range consisting of the smooth leaves generally termed *water-leaves*, nor are there any volutes. The form of this temple is imitated as the upper stage of the steeple of St. Pancras Church.

The remains of the temple of Jupiter Olympius, at Athens, are unfortunately so few, and those in so dilapidated a state, that we cannot give much account of it. Pausanias says, that it was the largest temple in Greece, and second only to the celebrated temple of Diana, at Ephesus. Altogether there were one hundred and fifty columns (inside and out), of which only sixteen remain; the front and rear porticos had three rows of ten columns in each, and the flanks had two rows of twenty columns each; they were more than 61 feet in diameter, and 61 feet high. The temple is considered to have been 354 feet long and 171 feet wide. From Vitruvius we learn that it was first projected by Pisistratus, who laid the foundations about 540 a.c., but soon after his death, the work was discontinued until the time of Antiochus Epiphanes, at whose expense the building was carried on from the designs of Cosutius, a Roman architect, who determined the magnitude of the cells, and adjusted the arrangement of the columns about the dipteros, and the disposition of the architraves and the other ornaments, with great skill and supreme science. (Vitruv. Lib. vii.) Again the progress of the building was arrested, and the glory of finishing the temple of Olympian Jove was left to the Emperor Hadrian, nearly 700 years after its commencement.

The arch of Hadrian, and a portico called the Pantheon of Hadrian, are likewise Corinthian examples, but cannot be considered to belong to Grecian art, since their details all partake of the practice of the Roman architects. Athens at one time must have been extremely rich in temples, from the enumeration of several, besides those noticed in various historians, of which not a vestige exists. Many, no doubt, perished in the Persian invasion. The remains of a theatre, called after Bacchus, are of great interest: it is of a semi-circular form, and well arranged for all the spectators to hear and see. Dramatic representations formed the favourite amusement of the Athenians, and one advantage in favour of the Greek theatre over the amphitheatre of the Romans is, that it was not polluted by the shedding of blood, whether of victims taken in war, or of men trained to a profession, which was one of slaughter, and in which they were required

"To fall with grace, with dignity—to sink
While life is gushing, and the plaudits ring
Faint and yet fainter on their falling ear,
As models for the sculptor."

ROGERS' ITALY.

At Athens not any remains by which to judge of the domestic architecture of the Greeks are now existing. But it appears that architectural decoration was expressly forbidden to be employed on any but the public edifices; thus Demosthenes mentions "that in the best times of Athens, while the public buildings and the temples were rendered so magnificent and so perfect as to leave nothing for posterity to add, the private dwellings were invariably simple and modest; and he assures us that the policy of the state was so strictly observed in this respect, that even the residences of Aristides and Miltiades, and of the other illustrious citizens of that age, could not be distinguished from the houses of their neighbours." (Lord Aberdeen's Inquiry, p. 37.) The notion of Vitruvius, that the three orders borrowed their proportions from those of a male figure, of a matron, and of a girl, is prettily turned by the poet:—

"First unadorn'd,
And nobly plain, the manly Doric rose:
Th' Ionic then, with decent matron grace,
Her airy pillar heav'd; luxuriant last,
The rich Corinthian spread her wanton wreath;
The whole so measured true, so lessen'd off
By fine proportion, that the marble pile
Form'd to repel the still or stormy waste
Of rolling ages, light as fabrics look'd
That from the magic wand aerial rise."

THOMSON.

Yet we can only look upon this opinion as a poetical conceit. Again, in ascribing the introduction of one order to Dorus, the son of Hellen and Orseis, and of another to Ion, the son of Xuthus (brother of Dorus), Vitruvius would carry architecture to too early a date, Hellen being reputed to be the son of Deucalion, and Bishop Thirlwall considers "Hellen,

Eolus, Dorus, Achæus, and Ion, to be merely fictitious persons, representations of the races which bore their names." (Greece, vol. i. p. 107.) It would seem much more consonant to reason to look to Egypt for the prototypes of that columnar arrangement which, advancing through progressive stages of improvement, reached its climax of perfection in the age of Pericles, to whom Plato ascribed the praise of supereminence in what was wise, great, and becoming, and who adorned his beloved city with those glorious edifices wherein consummate taste was blended with magnificence; so that, "notwithstanding the lapse of ages, the injuries of barbarism, and of fanatical violence, Athens still presents to the student the most faultless models of ornamental architecture, and is still, therefore, the best school for the acquisition of the highest attributes of his art." (Lord Aberdeen's Inquiry, p. 36.) In allusion to an opinion expressed above, we may again quote the noble author.

"In thus mentioning the obligations of Grecian architecture to the practice of Egypt, the statement must be understood as limited to the mere mechanism of the art, and not as intended in any degree to detract from the just claims of the Greeks to originality. If, indeed, the discovery of all that is admirable, of all in which its beauty and attractions consist, can sanction such a claim, we may safely place this art among those which they most distinguished by the fertility of their invention, as well as by the unparalleled beauties of their execution." (Inquiry, p. 61.)

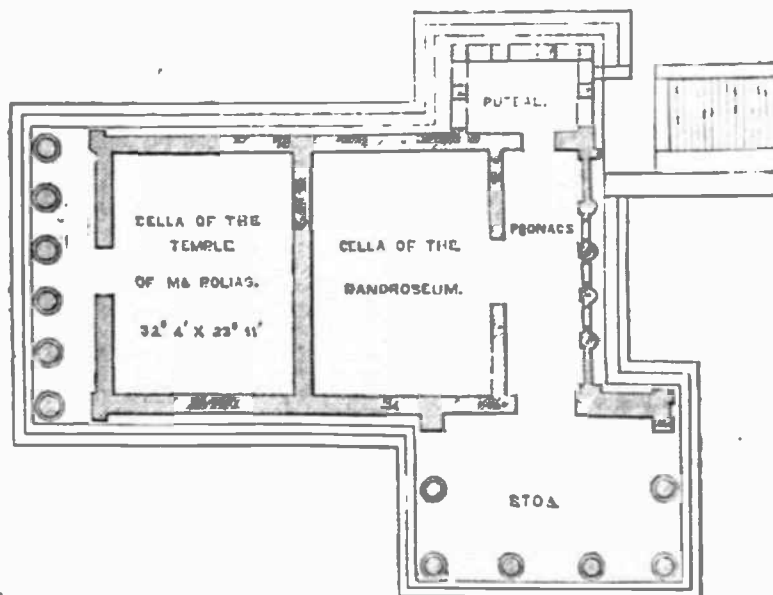
It would require a greater space than can be at present afforded to notice at large the opinion held by many writers, and which was derived from Vitruvius, that in the but and in timber construction we see the origin of Grecian architecture. At some future period we may bring forward, *inter alia*, the arguments for and against this doctrine.

In the British Museum is a bust of Pericles, distinguished by the helmet which he usually wore to hide some peculiar conformation of his head. The face is full of a sweet intellectual expression, and it is pleasing to indulge in the idea that we behold a real portrait of that great man, and perhaps by the very hand of his friend Phidias.* At all events, we must look with interest on the features of the master-spirit of his age, wise in council, persuasive in elquence, equally great whether presiding over his countrymen in the field, or directing their energies in the embellishments of their native city.

"This was the ruler of the land
When Athens was the land of fame.
This was the light that led the band
When each was like a living flame.
The centre of earth's noblest ring.
Of more than men, the more than king."

CRUICK.

* Phidias made a statue of Pericles, which was placed near the entrance of the Propylæa.



PLAN OF THE TEMPLE OF ERECHTHEUS.